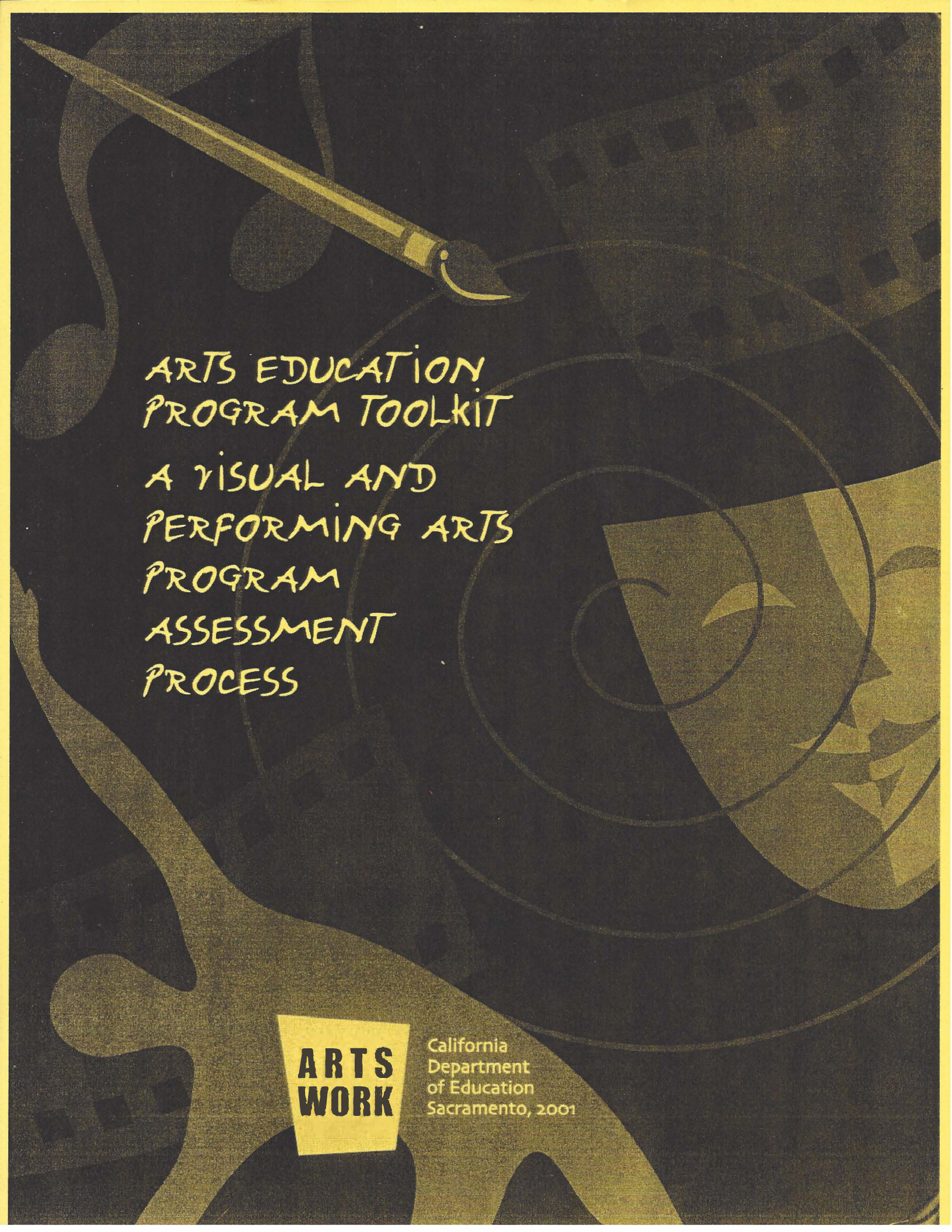


ARTS EDUCATION PROGRAM TOOLKIT

A VISUAL AND PERFORMING ARTS PROGRAM ASSESSMENT PROCESS

ARTS WORK

California Department of Education
Sacramento, 2001

ARTS EDUCATION PROGRAM TOOLKIT

A VISUAL AND PERFORMING ARTS PROGRAM ASSESSMENT PROCESS



A collaboration between the

California Department of Education
The California Alliance for Arts Education
The California Arts Council
The California Arts Project
The Model Arts Program Network School Districts



PUBLISHING INFORMATION

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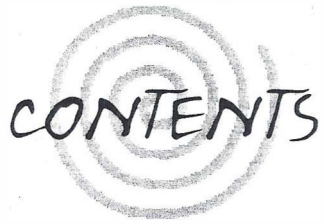
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An illustrated *Educational Resources Catalog* describing publications, videos, and other instructional media available from the Department can be obtained without charge by writing to the address given above or by calling the Sales Office at (916) 445-1260.

Notice

The guidance in *Arts Education Program Toolkit* is not binding on local educational agencies or other entities. Except for the statutes, regulations, and court decisions that are referenced herein, the document is exemplary, and compliance with it is not mandatory. (See *Education Code* Section 33308.5.)

Prepared for publication
by CSEA members.



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A MESSAGE FROM THE STATE SUPERINTENDENT OF PUBLIC INSTRUCTION

Welcome to the California Model Arts Program (M.A.P.) Network, which developed the *Arts Education Program Toolkit*. The network is one of many projects inspired by *Arts Work: A Call for Arts Education for All California Students*, the report of the Task Force on the Visual and Performing Arts that I convened in 1997. The group's charge was to recommend both immediate and long-term actions to ensure that high-quality, comprehensive, and sequential visual and performing arts education programs are offered in every California public school for all students.

This call to implement and to improve arts education programs reflects what we know about the ways in which arts education programs can enrich the entire educational process and stimulate students' originality and creativity. The arts are a critical part of education and learning: they help students in developing a wide range of skills that they can use in learning other subjects as well as in their careers and throughout their lives.

The M.A.P. Network was implemented through the California Department of Education's Arts Work: Visual and Performing Arts Education Grant Program, and it represents a collaboration with the California Alliance for Arts Education, the California Arts Council, and The California Arts Project. Essential to the success of implementing arts education programs are effective partnerships involving all the supporters and providers of arts education.

The M.A.P. Network project began in 1999 with 14 school districts committed to developing and implementing a process to evaluate their own visual and performing arts programs. In essence, they were defining what model arts programs look like in various communities and at various stages of implementation. The readiness of the sites to embark on a self-study is evidence of the excitement and the interest that were generated by *Arts Work* and that currently surround California arts education.

We reviewed a remarkable range of responses from the districts documenting successful ways to create, develop, establish, and maintain comprehensive arts education programs. Along with 150 other California Department of Education Arts Work grantees, California Arts Council grantees, and The California Arts Project school districts, we have expanded our exploration of the best ways to provide education in music, dance, theatre, and the visual arts for students at each grade level.

The school districts and agencies currently involved in the M.A.P. Network want to assist California school districts on their paths toward implementing quality arts education. I look forward to seeing the results of their creative efforts.



DELAINE EASTIN
State Superintendent of Public Instruction

PREFACE

The *Arts Education Program Toolkit* provides school districts with a self-study and planning process for establishing quality, standards-based arts education programs for all students. The program coordinators from the original 14 school districts that joined the Model Arts Program (M.A.P.) Network collaborated with the network's project staff to develop this self-study resource. The program coordinators used the toolkits to help in guiding arts education program planning and implementation in their school districts.

The self-study toolkit represents a journey; it is not intended to prescribe a destination. In developing and sustaining dynamic, school-based arts education programs, a self-study and planning process creates dialogue, encourages investigation, and inspires actions that will eventually result in meeting the goal of helping students in California public schools to lead productive, creative, and expressive lives.

The school districts that participate in the M.A.P. Network were selected through a competitive application process that resulted in the districts' receiving a grant through the Arts Work: Visual and Performing Arts Education Grant Program of the California Department of Education (CDE). Each district made a commitment to develop standards-based arts education programs in dance, music, theatre, and the visual arts. This commitment involves building a comprehensive curriculum that includes instruction in the arts; participating in a long-range arts program implementation process; developing artists-in-residence programming; encouraging parents and volunteers to participate in arts-related activities; and creating collaborative agreements with outside consultants, arts education providers, arts organizations, arts-related businesses and industries, and so forth.

The group of program coordinators from the participating school sites met with network staff members in August 1999 to define the goals of the network. Together, they established the relationships necessary for working collaboratively with each other and with the agencies that partnered with CDE on this project: the California Alliance for Arts Education, the California Arts Council, and The California Arts Project.

The group met again in January 2000 to examine the first steps that its members had taken, to draw together more ideas, and to develop data collection and analysis forms. The group reconvened in March 2000 to extend its work by developing the continuum that assists individual school districts in placing themselves at a point along the way toward implementing best practices in an arts education program. During the group's final meeting in April 2000, participants completed the creation of materials and content that were distributed at a statewide conference the following May. The conference program included the "stories" of the M.A.P. school districts that piloted the toolkit and improved their arts programs.

Why is a district's participation in the M.A.P. Network important? Participation helps in promoting a broad vision of education in the arts. It conveys information to the local school community about delivering arts programs to students and improving the education of students. It builds on the guidelines in the *Visual and Performing*

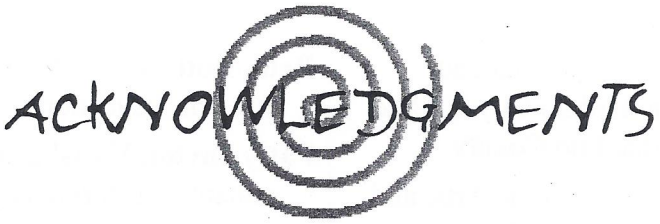
Arts Framework for California Public Schools, Kindergarten Through Grade Twelve (1996). It also helps all school districts in moving toward providing standards-based arts programs in alignment with the "Visual and Performing Arts Content Standards for California" (2001), which the State Board of Education recently adopted. A primary goal of the M.A.P. Network is to connect school districts to their entire communities and to other model arts programs. Best wishes to the schools and to the districts that employ the *Arts Education Program Toolkit* in the service of enhancing students' knowledge about, understanding of, and growth in the arts.

LESLIE FAUSSET
Chief Deputy Superintendent, Policy and Programs

PATTY TAYLOR
Visual and Performing Arts Consultant

RICHARD BURROWS
Model Arts Network Project Director, 1999-2000
California Alliance for Arts Education





The leadership of the California Department of Education, the California Alliance for Arts Education, the California Arts Council, The California Arts Project, and the 14 school districts that participated in developing the *Arts Education Program Toolkit* clearly demonstrated effective and productive collaboration. The M.A.P. Network represents a microcosm of statewide collaboration, and the creation of this toolkit would not have been possible without the contributions of each of the school district program coordinators, the school district staffs, and the communities in which the M.A.P. Network school sites are located. Participants in the toolkit project included many teachers, support staff members, administrators, artists, students, parents, scholars, and volunteers.

The California Department of Education thanks the program coordinators and their school districts who originally joined the M.A.P. Network in 1999-2000:

Debbie Blow, Principal, El Camino Creek School, Encinitas Union School District, San Diego County

Barbara Boyd, Assistant Principal, Bassett Unified School District, Los Angeles County

Jan Brown, Coordinator, Visual and Performing Arts Grants, Orcutt Union School District, Santa Barbara County

Beverly Bullis, Music Teacher, Walnut Valley Unified School District, Los Angeles County

Brian Burke, Arts Coordinator, Round Valley Unified School District, Mendocino County

Nancy Cunningham, Director, Administrative Support Services, Encinitas Union School District, San Diego County

Kate Davis, Theatre Specialist, Montebello Unified School District, Los Angeles County

Don Doyle, Director, Visual and Performing Arts (1999-2000), Los Angeles Unified School District

Bruce Duncan, Coordinator, Arts Education Grants, Santa Cruz County Office of Education

Ann Ehrenclou, Music Specialist, Educational Services, Palos Verdes Peninsula Unified School District, Los Angeles County

Maureen Gemma, Curriculum Resource Teacher, Visual and Performing Arts, San Juan Unified School District, Sacramento County

Patty Larrick, Coordinator, Arts Education, Palo Alto Unified School District, Santa Clara County

Liz Lindsley, Interim Executive Director, Cultural Council of Santa Cruz County

Don Matthews, Coordinator, Arts Education Grants, Larkspur Elementary School District, Marin County

Sam Mershon, Assistant Superintendent, Lakeside Union School District, San Diego County

Sandra Sterrenberg, Teacher, Visual and Performing Arts, Burnt Ranch Elementary School District, Trinity County

Special thanks are also extended to the program coordinators and their school districts who joined the M.A.P. Network in 2000-2001:

Nancy Andrzejczak, Visual Arts Teacher, Lake Elsinore Unified School District, Riverside County

Kim Bender, Trustee, Bolinas-Stinson Union School District, Marin County

Armalyn De La O, Coordinator, Visual and Performing Arts, San Bernardino City Unified School District, San Bernardino County

Patricia Henderson, Coordinator, Fine Arts, and Assistant Principal, Santa Monica-Malibu Unified School District, Los Angeles County

Jennifer Lance, Lead Teacher, Mountain Valley Unified School District, Trinity County

Chris Monroe, Coordinator, Visual and Performing Arts, Pioneer Union Elementary School District, El Dorado County

Louise Music, Specialist, Visual and Performing Arts, Alameda County Office of Education

Jean Neelen-Siegel, Instructional Specialist, Visual and Performing Arts, Alhambra School District, Los Angeles County

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Beth Mott, Associate Director, California Alliance for Arts Education

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The Australian Quality Council

The Australian Student Traineeship Foundation

The John F. Kennedy Center for the Performing Arts

The Kennedy Center Alliance for Arts Education Network

The National Study for School Evaluation

R. M. and Associates, Conference Announcement Design

Note: The titles and organizations of persons listed in this section were current when this publication was developed.

CHAPTER 1

Preparing for the Self-Study Process

PREPARING FOR THE SELF-STUDY PROCESS

The Model Arts Program (M.A.P.) Network, which was formed in 1999, sought to define and to analyze the factors and the conditions that create, develop, promote, and maintain quality arts education programs for students in kindergarten through grade twelve. The members of the network saw the need for a set of self-assessment tools with which school districts could evaluate their current arts programs to determine the programs' strengths, needs, and next steps. The *Arts Education Program Toolkit* contains the forms that the M.A.P. Network members developed and piloted. The toolkit sets the stage for school districts, schools, and arts organizations to join the M.A.P. Network in the task of providing all California students with fully funded, comprehensive arts education programs.

History of the M.A.P. Network

The formation of the network is a direct outcome of recommendations made by the Task Force on the Visual and Performing Arts, which was convened in 1997 by the State Superintendent of Public Instruction. In *Arts Work: A Call for Arts Education for All California Students,* the task force members put forward five recommendations that all Californians must follow to realize a common vision of arts education. Among the recommendations are providing literacy in and through the arts and adopting content and performance standards that specify the competencies that students should demonstrate in each of the arts at each grade level. Additionally, the task force called for career preparation in the arts, access to the arts through technology and in the community, and support for the implementation of comprehensive and sequential arts programs for all students. These recommendations serve as the foundation on which the M.A.P. Network is built. As stated in *Arts Work*, "Nothing less than a far-reaching, cooperative effort throughout California will suffice to breathe new life into arts education" (1997, 2).

The school districts that participate in the M.A.P. Network receive grants through the California Department of Education's Arts Work: Visual and Performing Arts Education Grant Program. Districts that apply and are funded become a part of the network. The California Department of Education also formed a partnership with the California Alliance for Arts Education, the California Arts Council, and The California Arts Project, which participate in the M.A.P. Network. Together, these school districts and organizations provide a model of school and community collaboration to implement and to support arts programs in the schools.

The original 14 school districts to join the network entered into a self-study process that constituted the first step in defining clearly their expectations for all levels of arts education program implementation. To develop their unique profiles, school districts used the process provided in the toolkit to describe the students, community, teachers, administrators, and arts resources that contribute to their day-to-day arts programs. Districts analyzed their current programs and expectations and compared the results of their analyses with the criteria that they had agreed constituted best practices. The districts then articulated their vision of

teaching and learning in the arts and developed a mission statement and an action plan. (Please note that any school district may join the M.A.P. Network by completing and mailing the form "An Invitation to Join," found in the Appendix.)

Toolkit Development

What instructional practices and organizational conditions help or hinder the achievement of desired results for students in the arts? To answer this question the M.A.P. Network partners developed and piloted this toolkit of self-study forms, which collectively define a self-study process.

The 14 M.A.P. Network school districts asked themselves the following questions as they developed the toolkit forms:

- To what extent are students in my school district being educated in the arts based on a well-described set of content standards?
- What are the indicators of the school district's capacity to support quality arts education programs?
- What are the attributes that support excellence in teaching and learning in the arts?
- What place does our school district occupy on a continuum of arts education program implementation?
- What can we learn from analyzing the information provided by the self-study process that will help us in building plans for the future?

In response to the questions noted above, the toolkit was designed to be standards-based and data-driven. The first forms in the toolkit are intended to serve as a resource for school districts in assessing the extent of students' access to an arts program. These forms are followed by a set of work sheets, questionnaires, checklists, and charts that define the quality of a district's arts education program. At the conclusion of the self-study process, educators develop a report, set priorities, create an action plan, and identify resources and personnel.

The toolkit process places an emphasis on forming a team to review all aspects of the ways in which arts education programs are delivered in a school district. The process also provides an extremely important benefit: it creates awareness of arts education programs and serves as an advocate for them within the entire community of a local school district. In addition, participating districts have found that the process provides educators with a focus for improving the quality and variety of arts education programs that build on the programs that are already in place.

The toolkit is designed to provide flexibility in the self-study process. Some of the forms or all of them may be used. The forms may be used in the order that is presented in the toolkit or in a different sequence. Each form may be used independently. Collectively the information gathered on these forms paints a full and exacting picture of the current arts education program in a district. If the majority of the forms are used, the team will require nearly a full school year to complete the self-study process.

The self-study process leads to knowledge and insights that, in turn, expand the capacity for improvement. Completing the process in a supportive and collaborative environment helps in building a consensus to carry forward the implementation and improvement of an arts education program. Each of the original M.A.P. Network school districts and the new districts that have joined the network are committed to improving arts education at their local school sites. These districts have contributed to this self-study toolkit for use throughout the state and will assist other districts who join the M.A.P. Network as they embark on their own self-study (see the Appendix, "An Invitation to Join").

The District Arts Team

The first steps in the self-study process are (1) preparing for the self-study; (2) finding friends who will support the work; and (3) building a district arts team.

Although one person can complete the study, a team of people who work together will be far more effective. Building membership in a district

arts team is as important as undertaking the study itself. Use the sample questions in "Self-study preparation," which appears below, to initiate conversations with potential team members. By discussing the study with your peers, community members, and parents, you can attract interest in, generate support for, and secure participation in the project.

The Contact List

Draw up a list of persons who could become a part of a district arts team. Use the "Contact List" on the following page as a starting point for collecting the names of people to involve in the self-study. You may consider attending meetings of arts organizations, sending letters, or talking personally to potential team members.

Team leadership

The next step is to assemble a strong team of people who can provide leadership, research, time, and advice. At this point you may ask yourself the following questions:

- Does the school district administration support the district arts team's embarking on this self-study process?
- Have all the people who have a stake in the outcomes of an evaluation and a report been identified?
- Does the membership of the team reflect the stakeholders of arts education programming?
- Are all the arts disciplines represented?
- Have the responsibilities of the team been clearly defined?
- Is someone who has expertise in program evaluation a member of the team?
- Have the members of the team been confirmed?

A form for recording contact information about the members of the district arts team is provided on page 5.

Self-study preparation

Talk to leading school district administrators regarding the following self-study issues:

1. What can be gained from a self-study?

- Where does this study fit into district priorities?
- How can the district benefit from an examination of the resources, finances, and programs that are dedicated to arts education?
- What should be learned about the arts program as a result of this evaluation and report?
- Will the study produce an outcome that can be used for advocacy, budget negotiations, or program improvement?
- Does the district leadership support the goals of the self-study?
- How does this self-study relate to other district studies or analyses?
- Other questions?

2. How will the information that is gathered during the self-study process be used?

- Will decisions be made on the basis of this work?
- If decisions will be made on the basis of the self-study and report, who should be involved in making the decisions?
- Who will see the collected data, and who will interpret it?
- Who will prepare the final report and action plan?
- Other questions?

3. Do we have sufficient time and resources to complete the self-study process?

- Can a timeline for the self-study process be established?
- Do resources exist to conduct the self-study (e.g., clerical support and printing)?
- Other questions?

Contact List

Some representatives to include in your district arts team are suggested below. This form may be used to collect the names of people to involve in the self-study.

Suggested representatives	Contact names and numbers
At the district level: • District arts coordinators and administrators • School board members • Directors of curriculum and instruction **At the elementary school, middle school, and high school levels:** • Principals • Teachers • Parent-Teacher Organization (PTO) and Parent-Teacher Association (PTA) representatives • Site council parents • Other arts grant coordinators • Student leaders *Representatives from:* • Community arts organizations • County and city arts councils • Artists working in schools • The county office of education • Foundations and philanthropists *Others*	

District Arts Team Address List

Information that is recorded on this address list should be updated regularly and circulated to all members of the district arts team.

School district

Name:_____
Address:_____
City/state/ZIP: _____
Phone: _____
E-mail:_____
Fax: _____
Web address: _____

District superintendent

Name:_____
Phone: _____
E-mail:_____
Fax: _____

Project director

Name:_____
Title:_____
Address:_____
City/state/ZIP: _____
Phone: _____
E-mail:_____
Fax: _____

District arts team members

Name:_____
Title:_____
Organization:_____
Address:_____
City/state/ZIP: _____
Phone: _____
E-mail:_____
Fax: _____
Area of expertise: _____

Name:_____
Title:_____
Organization:_____
Address:_____
City/state/ZIP: _____
Phone: _____
E-mail:_____
Fax: _____
Area of expertise: _____

Name:_____
Title:_____
Organization:_____
Address:_____
City/state/ZIP: _____
Phone: _____
E-mail:_____
Fax: _____
Area of expertise: _____

Name:_____
Title:_____
Organization:_____
Address:_____
City/state/ZIP: _____
Phone: _____
E-mail:_____
Fax: _____
Area of expertise: _____

Name:_____
Title:_____
Organization:_____
Address:_____
City/state/ZIP: _____
Phone: _____
E-mail:_____
Fax: _____
Area of expertise: _____

Name:_____
Title:_____
Organization:_____
Address:_____
City/state/ZIP: _____
Phone: _____
E-mail:_____
Fax: _____
Area of expertise: _____

CHAPTER 2

Completing the Questionnaire and Inventory

COMPLETING THE QUESTIONNAIRE AND INVENTORY

The Arts Education Program Questionnaire, which appears below, assists the district arts team in defining the essential ingredients of a comprehensive visual and performing arts program. In general, the questions have been written to apply to a school district, but they are also suitable for a single school or for a representative sample of schools in a large district. The information that is gathered during the questionnaire process provides baseline information for planning arts education programming.

The questions are best answered by school principals and district staff members and then shared with the district arts team. The information should be gathered for the previous fiscal year. Each question should be answered for each arts discipline: dance, music, theatre, and the visual arts.

The Arts Education Program Inventory, which follows the questionnaire in this section of the toolkit, should be completed for each school in the district or for the schools that are involved in the self-study process. Completing the inventory may require a search for information from diverse sources to create a clear picture. The inventory provides detailed information that can be used to identify arts education needs and to develop an action plan.

Arts Education Program Questionnaire

Date

School district

Grade levels in district

Number of students in district

Name of district arts team coordinator

Title

Phone

E-mail

Fax

How long has the arts program as described by responses to the questionnaire been in place? (Please check one of the following responses.)

- ❑ Two years or fewer
- ❑ Three years to five years
- ❑ More than five years

What is the overall level of arts program funding? (Please check one of the following responses.)

- ❑ Less than $100,000
- ❑ $101,000—$250,000
- ❑ $251,000—$500,000
- ❑ $501,000—$1 million
- ❑ More than $1 million

Arts Education Program Questionnaire–Continued

Focus areas	Dance	Music	Theatre	Visual arts
Standards-based curriculum				
1. Has the school district adopted arts content standards at the following school levels? (Please circle your responses.)				
Elementary school	Yes No	Yes No	Yes No	Yes No
Middle school	Yes No	Yes No	Yes No	Yes No
High school	Yes No	Yes No	Yes No	Yes No
2. Is a sequential arts curriculum in use in your district for every grade at the following school levels?				
Elementary school	Yes No	Yes No	Yes No	Yes No
Middle school	Yes No	Yes No	Yes No	Yes No
High school	Yes No	Yes No	Yes No	Yes No
3. Is the curriculum aligned with the arts standards at the following school levels?				
Elementary school	Yes No	Yes No	Yes No	Yes No
Middle school	Yes No	Yes No	Yes No	Yes No
High school	Yes No	Yes No	Yes No	Yes No
Instruction and methodology				
4. Does the school district have minimum requirements for weekly instruction in the arts at the following school levels? If so, please state the number of minutes a week.				
Elementary school: _____ minutes	Yes No	Yes No	Yes No	Yes No
Middle school: _____ minutes	Yes No	Yes No	Yes No	Yes No
High school: _____ minutes	Yes No	Yes No	Yes No	Yes No
Student assessment				
5. Does the district assess students in the arts at the following school levels?				
Elementary school	Yes No	Yes No	Yes No	Yes No
Middle school	Yes No	Yes No	Yes No	Yes No
High school	Yes No	Yes No	Yes No	Yes No

	Elementary school	Middle school	High school
6. Which kinds of assessments are used to determine students' progress and achievement in the arts?			
Letter grades	Yes No	Yes No	Yes No
Performance tasks or projects	Yes No	Yes No	Yes No
Portfolio of student's work	Yes No	Yes No	Yes No
Selected response tests	Yes No	Yes No	Yes No
Short, written answers or essays	Yes No	Yes No	Yes No
Student self-assessment	Yes No	Yes No	Yes No
Teacher observation	Yes No	Yes No	Yes No
Other (specify): _____			

Professional development

7. How many total professional development hours were spent in the following content areas? (Please write in the estimated number of hours in the appropriate space.)

	Estimated hours		
	Elementary school	Middle school	High school
Dance			
Music			
Theatre			
Visual arts			

8. Who provides professional development in the arts for staff members, consultants, specialists, and volunteers? (Please check the options that apply.)
 - ❑ Arts providers
 - ❑ The California Arts Project (TCAP)
 - ❑ The county office of education
 - ❑ District teacher specialists
 - ❑ Local arts agencies
 - ❑ Other (specify): _____

Program administration and personnel		
9. Does the district have a board-adopted policy on arts education? If so, on what date was it approved? _____	Yes	No
10. Does the district employ a district arts coordinator?	Yes	No
Is this a full-time position?	Yes	No
Is this a part-time position? If so, please indicate the number of hours: _____	Yes	No
11. Does the district arts coordinator have exclusive duties related to the arts?	Yes	No
12. Has a coordinator been assigned to each arts discipline?		
Dance	Yes	No
Music	Yes	No
Theatre	Yes	No
Visual arts	Yes	No
13. Who determines the amount of school time that students spend in specific arts areas?		
The district board of education	Yes	No
District administrative staff	Yes	No
Principal	Yes	No
Teacher committee	Yes	No
Individual teacher	Yes	No
Parents or the PTA	Yes	No
Other (specify):_____		

14. Does the district use the following people to teach the arts program?		
Full-time, certified (credentialed) teachers	Yes	No
Part-time, certified (credentialed) teachers	Yes	No
Classroom teachers	Yes	No
Other faculty members (specify): _____	Yes	No
Artists-in-residence or teaching artists	Yes	No
Teaching assistants	Yes	No
Volunteers	Yes	No
Other (specify): _____	Yes	No

Partnerships and collaborations

15. Does the district involve community partners in the planning or delivery of the arts program?		
Nonprofit arts organizations	Yes	No
Local arts agencies (city or county)	Yes	No
Business and industry	Yes	No
Artists or performing arts groups	Yes	No
Other (specify): _____	Yes	No

16. Does the district use local, state, or national resources for its arts education program?		
Grants	Yes	No
Information and guidelines	Yes	No
Instructional resources	Yes	No
Professional development	Yes	No
Other (specify): _____	Yes	No

Funding

17. What is the school district's annual budget? $_____

18. What percentage of this budget is dedicated to the arts? _____%

19. Does the district have a regularly approved budget for the arts? Yes No
If so, what is the amount? $_____

20. What is the school district's per capita student expenditure in the arts? $_____

21. Which budget sources fund the arts programs in your district? (Please write in the dollar amounts in the spaces provided.)

		Elementary school ($)	Middle school ($)	High school ($)
Bilingual education	Yes No			
California Arts Council	Yes No			
California Department of Education	Yes No			
District General Fund	Yes No			
Gifted and Talented Education (GATE)	Yes No			
Local booster clubs	Yes No			
Local donations	Yes No			

		Elementary school ($)	Middle school ($)	High school ($)
Local education foundation	Yes No			
Migrant education	Yes No			
Other grants	Yes No			
PTA, parent groups, parent booster clubs	Yes No			
School Improvement and Pupil Achievement Block Grant	Yes No			
School Improvement Program	Yes No			
Special education	Yes No			
Specialized and demonstration school funds	Yes No			
Student fees	Yes No			
Title I	Yes No			
Title IV	Yes No			
Other (specify): _____	Yes No			

22. Which categories are included in the arts education budget of your school district? (Please write in the dollar amounts in the spaces provided.)		Elementary school ($)	Middle school ($)	High school ($)
Salaries (arts teachers)	Yes No			
Salaries (arts coordinators and administrators)	Yes No			
Consultants	Yes No			
Artists working in schools	Yes No			
Professional development contractors	Yes No			
Clerical expenses	Yes No			
Office expenses	Yes No			
Travel expenses	Yes No			
Equipment and maintenance (for schools)	Yes No			
Expendable supplies and materials (for schools)	Yes No			
Conference registration and expenses	Yes No			
Field trip buses	Yes No			
Arts textbooks	Yes No			
Release-time substitutes (e.g., professional development activities and curriculum development)	Yes No			
Instructional resources (e.g., videos and study prints)	Yes No			
Other (specify): _____	Yes No			

Arts Education Program Questionnaire–Continued

Focus areas	Dance		Music		Theatre		Visual arts	
Resources and facilities								
23. Does the school district provide the following resources?	Yes	No	Yes	No	Yes	No	Yes	No
Arts textbooks	Yes	No	Yes	No	Yes	No	Yes	No
Arts-related library resources	Yes	No	Yes	No	Yes	No	Yes	No
Arts-related videos	Yes	No	Yes	No	Yes	No	Yes	No
Dedicated facilities appropriate for use in the arts	Yes	No	Yes	No	Yes	No	Yes	No
Expendable supplies and equipment	Yes	No	Yes	No	Yes	No	Yes	No
Musical instruments and maintenance	Yes	No	Yes	No	Yes	No	Yes	No
Professional teaching materials	Yes	No	Yes	No	Yes	No	Yes	No
Technology resources to support the arts	Yes	No	Yes	No	Yes	No	Yes	No
Other (specify): _____	Yes	No	Yes	No	Yes	No	Yes	No

Program evaluation	Elementary school		Middle school		High school	
24. Are any school improvement initiatives that are related to arts education currently underway in your district?	Yes	No	Yes	No	Yes	No
25. Do written criteria exist for evaluating the arts programs in the schools?	Yes	No	Yes	No	Yes	No
26. Do your school principals or arts administrators observe and conduct evaluations of arts teachers?	Yes	No	Yes	No	Yes	No
27. Do your school principals or arts administrators evaluate the arts programs in the schools?	Yes	No	Yes	No	Yes	No

Arts Education Program Inventory

School: _____ ❑ Elementary school ❑ Middle school ❑ High school

Number of students in the school: _____ Principal: _____ Contact: _____

Inventory item	Number of staff *x*	Total hours a week *x*	Total weeks a year =	Total hours a year	Total cost	Source of funds (e.g., general, categorical, PTA)	Number of students involved
School day instruction (staff member or employee of the school, which includes certificated classroom teachers and arts specialists) a. Dance							
b. Music							
c. Theatre							
d. Visual arts							
Consultants (independent contractors, non-certificated employees of the school, and artists-in-residence) a. Dance							
b. Music							
c. Theatre							
d. Visual arts							
Parent and volunteer programs (PTO- and PTA-funded programs, parent volunteers, and community volunteers) a. Dance							
b. Music							
c. Theatre							
d. Visual arts							
Professional development a. Dance							
b. Music							
c. Theatre							
d. Visual arts							
After-school programs (morning, afternoon, or evening) a. Dance							
b. Music							
c. Theatre							
d. Visual arts							
Assemblies and field trips (arts-related events, performances, and exhibitions provided by the arts community) a. Dance							
b. Music							
c. Theatre							
d. Visual arts							
Other (school festivals, district festivals, student productions, rehearsal hours, exhibitions, and special events) a. Dance							
b. Music							
c. Theatre							
d. Visual arts							

CHAPTER 3

Scoring the Program Quality Indicators

SCORING THE PROGRAM QUALITY INDICATORS

Scoring each of the program quality indicators is the next step suggested in the self-study process. Taken as a whole, the indicator scores describe the quality of an arts program. The scores provide baseline information and assist a district arts team in defining the steps that are required to improve an arts program.

You should report on the previous fiscal year by circling separate scores for dance, music, theatre, and the visual arts for each indicator. You may use the "Program Quality Indicators" form to assess arts programs in a school district; in individual schools; at each school level (elementary, middle, and high school); or in a representative sample of schools.

Scoring Guide

Before you circle the appropriate score on the "Program Quality Indicators" form, consider to what extent the indicator statements reflect the quality and the character of the arts education program in your school district. Use the following scale to determine the level of implementation that applies for each of the indicators of quality:

4 = Fully implemented, exemplary accomplishment

3 = Implemented and operational

2 = Introduced, evidence of progress but not fully operational

1 = Not attempted or at the beginning level of development or implementation

0 = Not applicable

Program Quality Indicators Summary

Once you have completed the "Program Quality Indicators" form, transfer the scores to a Graph of Program Quality Indicator Responses. These graphs are available in this section of the toolkit. One graph should be used for each of the arts disciplines: dance, music, theatre, and the visual arts.

Program Quality Indicators

School district:_____ Year of program review: _____

Focus areas	Dance	Music	Theatre	Visual arts
1. Standards-based curriculum				
Framework				
1. Through creating and performing, students learn and apply the vocabulary and symbol systems of the arts disciplines and are provided opportunities and experiences to explore and to learn about the arts from diverse styles, periods, and cultures.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Standards process				
2. The sequential curriculum is based on school district content standards in the visual and performing arts, including artistic perception; creative expression; history and cultural context; aesthetic valuing; and connections, relationships, and applications.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Sequential curriculum				
3. The visual and performing arts program and standards-based curriculum are articulated through communication among educators of students in kindergarten through grade twelve.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Integration				
4. While maintaining its own integrity, the curriculum for each arts discipline emphasizes relationships among the arts and with other subjects.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
2. Instruction and methodology				
Students' progress and outcomes				
5. Instruction is focused on helping students in moving toward achieving standards in the arts.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Equal access and inclusion				
6. All arts disciplines are offered during the school day and are available to all students.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
7. Programs and opportunities are available to students who have special needs, including students who are gifted and talented in the arts.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Variety of methodology				
8. Teaching strategies foster learning that is discovery-oriented and analytical.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
9. The curriculum provides students with opportunities to learn about and to use current technology, such as computers and digital media, in their study of the arts.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
10. Instructional methodologies provide individual, small-group, and large-group opportunities to study the arts.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0

Program Quality Indicators–Continued

Focus areas	Dance	Music	Theatre	Visual arts
Quality instruction				
11. Each arts discipline is delivered as a discrete sequential subject, with its own body of knowledge, skills, and ways of thinking.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
12. Students have opportunities to apply what they learn in the arts to learning in other disciplines.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Support resources				
13. The student-to-teacher ratio in each of the arts is appropriate for the delivery of effective instruction.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
14. Teachers' aides are provided for students who have disabilities while the students are working in the visual and performing arts.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
3. Student assessment				
Approaches				
15. Assessment shows evidence of the students' ability to identify, create, describe, compare, analyze, interpret, and evaluate their own work and the work of others in relation to arts standards.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
16. Assessment in the arts is standards-based and reflects the essential skills and knowledge that are specific to each art form as stated in each of the arts content standards.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Formal assessment				
17. The policy regarding assessment of students' work ensures that students have opportunities to demonstrate individual progress and achievement.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
18. Students are held accountable for their achievement in the arts through a standardized reporting system that relates to the reporting system used in other curriculum areas.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Information to improve teaching and learning				
19. Assessment of students relies on multiple methods of measuring cognitive, psychomotor, and affective skills.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
20. The school personnel uses data from student assessments to guide decisions about the curriculum and its delivery.				
Performance and portfolio				
21. An assessment considers a student's completion of a performance-based task, samples of the student's work in the arts, and examples of the student's participation in performances or exhibits.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
22. Assessment in each of the arts disciplines consists of a student's self-assessment as well as assessment by teachers and peers.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
23. Students maintain a portfolio of products (e.g., creative work, journal entries, audiotapes, exhibits, videotapes, and scripts that chronicle their individual development in the arts).	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0

Program Quality Indicators–Continued

Focus areas	Dance	Music	Theatre	Visual arts
Embedded strategies				
24. Embedded in the instructional process are strategies with which students can assess their own progress and the progress of the larger group.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
4. Professional development				
Long-range plan				
25. A long-range professional development plan is designed by teachers, administrators, and professional development providers, such as The California Arts Project.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Knowledge base				
26. Teachers at all grade levels, community artists, teachers' aides, paraprofessionals, parents, and other persons who provide instruction in the arts receive professional development that is focused on strategies for delivering a standards-based arts education program.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Professional development resources				
27. The professional development plan uses a variety of local and state resources that, among other things, provide funds so that teachers can attend statewide conferences sponsored by professional arts teachers associations.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
28. Visual and performing arts instructors who work with special learners receive adequate training in special education and have access to trained professionals in the field.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Collaborations				
29. Professional development programs help teachers in forming effective collaborations with community artists and arts organizations to develop and to deliver the arts curriculum.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
5. Program administration and personnel				
Policy				
30. A policy that has been adopted by the school board supports arts education for all students.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
31. The arts are an integral part of each school's site plans.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Staff				
32. All persons who provide instruction in the arts have extensive knowledge and training that qualifies them (in alignment with state guidelines) to teach the arts disciplines that have been assigned to them.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
33. Every visual and performing arts instructor has adequate and equitable time to prepare lessons and materials each day.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0

Program Quality Indicators–Continued

Focus areas	Dance	Music	Theatre	Visual arts
Leadership				
34. The district or school has a qualified coordinator for each of the arts disciplines who provides leadership, vision, planning, and resources.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
35. Information about the curriculum documents for each of the arts disciplines is provided to teachers, administrators, and other school personnel, such as guidance counselors and media center personnel.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
6. Partnerships and collaborations				
Outside agencies				
36. The visual and performing arts program provides students with opportunities to attend exemplary exhibits and live performances in the community.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
37. Guest artists and performances are a part of the basic arts program at the schools.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Partnerships				
38. The visual and performing arts program and curriculum are enhanced through collegial relationships with artists and artistic resources within the community.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
School organizations				
39. The school encourages parental involvement in support groups and other arts-related activities to enrich students' education in the visual and performing arts.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
7. Funding				
Budget				
40. Visual and performing arts instructors participate in the budget process that funds arts facilities, equipment, materials, staffing, programs, and other arts-related resources.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Stability				
41. The funding for the arts program at each school is ongoing and stable. Periodically, the needs of the program are reassessed.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Partnerships				
42. Community resources, including businesses, partner with schools to provide funds and resources for arts programs.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Oversight				
43. Decisions regarding the funding of arts programs are made collaboratively at the district level and the school-site level.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0

Program Quality Indicators–Continued

Focus areas	Dance	Music	Theatre	Visual arts
8. Resources and facilities				
Facilities, storage, and safety				
44. The visual and performing arts are taught in rooms that are appropriately designed and equipped for the unique requirements of each arts discipline.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
45. The unique safety requirements of each arts form are taken into consideration and monitored according to local and state codes.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Equipment and materials				
46. A budget is provided for the purchase of arts textbooks, instructional resources, materials, and supplies for students to use. The budget also provides for the purchase and maintenance of arts-related equipment.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
47. Every school has a library or a student resource center that provides students with a variety of visual and performing arts books and other print materials, audio and video materials, and computer software.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
Outside resources				
48. Resources outside of the school district are periodically researched and consistently used to support the arts education program.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
9. Program evaluation				
Evaluation tools				
49. The arts program is evaluated periodically to identify its strengths and areas of need.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0
50. Both internal and external qualitative and quantitative data are collected and used to evaluate the arts program.	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0	4 3 2 1 0

Graph of Program Quality Indicator Responses—Dance

District or school:_____ ❑ Elementary school ❑ Middle school ❑ High school

Contact name:_____ Phone number:_____

Rubric score	1. Standards-based curriculum	2. Instruction and methodology	3. Student assessment	4. Professional development	5. Program administration and personnel	6. Partnerships and collaborations	7. Funding	8. Resources and facilities	9. Program evaluation
4	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
3	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
2	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
1	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
0	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50

4_____% Fully implemented, exemplary accomplishment

3_____% Implemented and operational

2_____% Introduced, evidence of progress but not fully operational

1_____% Not attempted or at the beginning level of development or implementation

0_____% Not applicable

Directions

For each arts discipline, transfer the rubric scores given for each program quality indicator to the graph displayed above by circling the indicator number at the appropriate rubric score level. Connect each circle with a line to obtain a graph. At the bottom left of this page, the percent of responses for each score level may be recorded.

Graph of Program Quality Indicator Responses—Music

District or school:_____ ❑ Elementary school ❑ Middle school ❑ High school

Contact name:_____ Phone number:_____

Rubric score	1. Standards-based curriculum	2. Instruction and methodology	3. Student assessment	4. Professional development	5. Program administration and personnel	6. Partnerships and collaborations	7. Funding	8. Resources and facilities	9. Program evaluation
4	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
3	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
2	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
1	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
0	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50

4_____% Fully implemented, exemplary accomplishment

3_____% Implemented and operational

2_____% Introduced, evidence of progress but not fully operational

1_____% Not attempted or at the beginning level of development or implementation

0_____% Not applicable

Directions

For each arts discipline, transfer the rubric scores given for each program quality indicator to the graph displayed above by circling the indicator number at the appropriate rubric score level. Connect each circle with a line to obtain a graph. At the bottom left of this page, the percent of responses for each score level may be recorded.

Graph of Program Quality Indicator Responses—Theatre

District or school:_____ ❑ Elementary school ❑ Middle school ❑ High school

Contact name:_____ Phone number:_____

Rubric score	1. Standards-based curriculum	2. Instruction and methodology	3. Student assessment	4. Professional development	5. Program administration and personnel	6. Partnerships and collaborations	7. Funding	8. Resources and facilities	9. Program evaluation
4	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
3	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
2	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
1	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
0	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50

4_____% Fully implemented, exemplary accomplishment

3_____% Implemented and operational

2_____% Introduced, evidence of progress but not fully operational

1_____% Not attempted or at the beginning level of development or implementation

0_____% Not applicable

Directions

For each arts discipline, transfer the rubric scores given for each program quality indicator to the graph displayed above by circling the indicator number at the appropriate rubric score level. Connect each circle with a line to obtain a graph. At the bottom left of this page, the percent of responses for each score level may be recorded.

Graph of Program Quality Indicator Responses—Visual Arts

District or school:_____ ❑ Elementary school ❑ Middle school ❑ High school

Contact name:_____ Phone number:_____

Rubric score	1. Standards-based curriculum	2. Instruction and methodology	3. Student assessment	4. Professional development	5. Program administration and personnel	6. Partnerships and collaborations	7. Funding	8. Resources and facilities	9. Program evaluation
4	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
3	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
2	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
1	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50
0	1 2 3 4	5 6 7 8 9 10 11 12 13 14	15 16 17 18 19 20 21 22 23 24	25 26 27 28 29	30 31 32 33 34 35	36 37 38 39	40 41 42 43	44 45 46 47 48	49 50

4_____% Fully implemented, exemplary accomplishment

3_____% Implemented and operational

2_____% Introduced, evidence of progress but not fully operational

1_____% Not attempted or at the beginning level of development or implementation

0_____% Not applicable

Directions

For each arts discipline, transfer the rubric scores given for each program quality indicator to the graph displayed above by circling the indicator number at the appropriate rubric score level. Connect each circle with a line to obtain a graph. At the bottom left of this page, the percent of responses for each score level may be recorded.

CHAPTER 4

Working Through the Continum

WORKING THROUGH THE CONTINUUM

The Arts Education Program Implementation Continuum is a tool that school districts may use in planning and in improving the visual and performing arts programs that they provide for all students. The continuum and the Continuum Grid help in identifying the elements that are required for the implementation of a quality arts education program. The concept of a continuum acknowledges the many points that exist along the way toward reaching a goal. Using the continuum helps educators in identifying the strengths of a program and the areas that need improvement as districts work toward full implementation of instruction in dance, music, theatre, and the visual arts for all students.

Focus Areas

The continuum is based on the descriptions of effective visual and performing arts programs that appear throughout the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve* (1996), which was adopted by the State Board of Education in 1996. The continuum is used by a district arts team to assess the elements of an arts education program in a district. The areas that are assessed are called *focus areas* and are listed along the left side of the continuum. The focus areas are:

1. Standards-based curriculum
2. Instruction and methodology
3. Student assessment
4. Professional development
5. Program administration and personnel
6. Partnerships and collaborations
7. Funding
8. Resources and facilities
9. Program evaluation

Three Levels of Criteria

Criteria have been organized under each of the focus areas on the continuum, and the criteria are further grouped into three levels. These levels are *Foundation, Building,* and *Best Practices.* The levels are listed across the top of the continuum.

- A school district that identifies with a majority of the criteria at the Foundation level has the awareness and commitment needed to move toward a fully implemented arts program.
- A school district that identifies with a majority of the criteria at the Building level has established a firm basis for program development and growth. It is ready to plan for and to make incremental progress toward full program implementation for all students.
- A school district that identifies with a majority of the criteria at the Best Practices level has a fully implemented, comprehensive visual and performing arts program for all students that includes dance, music, theatre, and the visual arts.

As you review the criteria for each focus area on the continuum, start at the Foundation level and then proceed across the page to the Building level and to the Best Practices level. The criteria are cumulative and are aligned by key words across the page. For example, in the focus area of standards-based curriculum, the first criteria under the Foundation column (A1) is identified by the key word *Framework*. The key word is repeated across the page in the Building column (B1) and in the Best Practices column (C1).

Directions

The continuum is designed to generate conversation, stimulate research, build consensus, enhance decision-making, and support planning. As each criterion is discussed, issues and questions will arise about the elements of an arts education program that your district values. As you work through the continuum, keep a copy of the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve* (1996) on hand for reference and help in clarifying terminology.

Make extra copies of the continuum so you can use it many times. With your district arts team members, work your way across the levels for each focus area, from Foundation to Best Practices, discussing each criterion. Put a check or a score beside each criterion.

For the purposes of assigning a score to a criterion, you may use the following scale:

4 = Fully implemented, exemplary accomplishment
3 = Implemented and operational
2 = Introduced, evidence of progress but not fully operational
1 = Not attempted or at the beginning level of development or implementation
0 = Not applicable

Teams who use the continuum find that for any focus area some criteria may be implemented in each of the three levels. For example, all the criteria at the Foundation level may not have been fully implemented, yet some criteria at the Building and Best Practices levels may be implemented and are starting to have results.

The Continuum Grid, which is available in this section of the toolkit, provides an overview of the level of program implementation. You may check each criterion on the grid under the Foundation, Building, or Best Practices columns or, as with the continuum, go to a deeper level of evaluation and assign a score that uses the 4-to-0 scale discussed above. A review of the grid indicates in which areas the school district is in the process of implementing a comprehensive, standards-based arts education program for all students.

Some school districts are structuring a foundation for program improvement. Some school districts demonstrate all aspects of the building process. Some school districts have established best practices in arts education. In moving toward providing arts education programs for all students in California public schools, models at each level of implementation are essential. Given the number and diversity of school districts in California, the need to network and to share successes is evident.

Arts Education Program Implementation Continuum

1. Standards-based curriculum

Foundation	Building	Best practices
A1. Framework: A district arts committee does an analysis of the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve.*	**B1. Framework:** Representatives from all schools in the district schools develop an in-depth understanding of arts education in all the arts as described in the framework and as defined by the community.	**C1. Framework:** The district curriculum provides for comprehensive instruction in each of the arts and includes artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections and application to other disciplines and to careers.
A2. Standards process: A process is underway to draft standards for adoption by the district board of education. The standards take into consideration the state arts content standards and the principles discussed in the framework.	**B2. Standards process:** The district board adopts visual and performing arts standards and begins an implementation plan.	**C2. Standards process:** An ongoing review and refinement process is in place for the adopted and implemented standards, based on an examination of student work over time.
A3. Sequential curriculum: The arts are recognized by the district and site administrations as a part of the core curriculum. The need for a sequential, written curriculum is identified.	**B3. Sequential curriculum:** A plan for developing a standards-based visual and performing arts curriculum for each discipline at every grade level is developed and is underway for one or more of the arts.	**C3. Sequential curriculum:** A sequential, standards-based curriculum in each of the arts disciplines at every grade level is being implemented as a part of the core curriculum for all students.
A4. Integration: There is a district-wide understanding that the arts can be a vital part of an integrated curricular approach.	**B4. Integration:** The arts curriculum is under development, and the arts are considered to be discrete disciplines that should be integrated into other curricular areas as appropriate.	**C4. Integration:** The curriculum is expanded in all subject areas to allow for the integration and the application of arts-related knowledge and skills in a way that is aligned with the standards.

Source: The format for this continuum was developed from work produced by the Australian Student Traineeship Foundation, the Australian Quality Council, and the Kennedy Center Alliance for Arts Education Network.

Note: For the purposes of assigning a score to a criterion, you may use the following scale: 4 = fully implemented, exemplary accomplishment; 3 = implemented and operational; 2 = introduced, evidence of progress but not fully operational; 1 = not attempted or at the beginning level of development or implementation; 0 = not applicable

Arts Education Program Implementation Continuum–Continued

2. Instruction and methodology

Foundation	Building	Best practices
A5. Students' progress and outcomes: There is recognition that instruction in the arts must be based on students' progress toward arts standards.	**B5. Students' progress and outcomes:** Instructional choices are focused on helping students in making progress toward achieving discipline-specific arts standards.	**C5. Students' progress and outcomes:** Instruction is consistently reviewed and refined based on an analysis of students' work in relation to a high level of achievement of standards.
A6. Equal access and inclusion: There is recognition that all students should have the opportunity to receive instruction in comprehensive standards-based arts education.	**B6. Equal access and inclusion:** Model strategies for assisting all students in meeting arts standards are continually designed, implemented, and refined by district teachers.	**C6. Equal access and inclusion:** Teachers design and modify their instructional practices to ensure that all students make progress toward achieving the standards.
A7. Variety of methodology: There is an understanding of the need to use a variety of teaching methodologies to address students' diverse learning styles.	**B7. Variety of methodology:** A variety of instructional strategies are effectively used in two or more of the arts disciplines.	**C7. Variety of methodology:** Instruction in all four arts disciplines includes a variety of effective and innovative methodologies that address diversity in teaching and learning styles.
A8. Quality instruction: Generalist teachers and arts specialists are supported in their efforts to deliver standards-based instruction in the arts.	**B8. Quality instruction:** Each school employs credentialed arts specialist teachers in two or more of the arts disciplines. Generalist classroom teachers are provided with opportunities to refine and to expand their content knowledge and instructional strategies in the arts.	**C8. Quality instruction:** Qualified credentialed arts teachers and classroom teachers are recruited to teach all arts disciplines and are actively supported by the administration to ensure quality instruction at all levels.
A9. Support resources: Local community arts resources are identified and recognized as valuable partners in instruction.	**B9. Support resources:** Arts instruction incorporates the unique resources of artists and of the whole community.	**C9. Support resources:** Instruction in all four arts disciplines reflects collaboration between teachers and community arts providers, artists, business organizations, and others.

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Arts Education Program Implementation Continuum–Continued

3. Student assessment

Foundation	Building	Best practices
A10. Approaches: Teachers and administrators recognize that arts assessment is possible and necessary and should be based on students' progress toward achieving standards. Educators review and evaluate a variety of assessment models.	**B10. Approaches:** A variety of assessment models are being piloted in one or more of the arts disciplines and at various grade levels. A forum for feedback and comparison has been established and will lead to a districtwide assessment policy and plan for all the arts.	**C10. Approaches:** The district has developed and maintains a current, research-based, comprehensive, standards-based approach to assessing students' work in the arts at every grade level.
A11. Formal assessment: A district policy and plan for formally assessing students' work in the arts are being considered. The policy and plan include assigning letter grades and using standardized assessment at elementary, middle, and high school levels.	**B11. Formal assessment:** The district policy and plan support professional development for teachers in the use of assessment tools for making a formal assessment in one or more of the arts at each school level.	**C11. Formal assessment:** Teachers at each school level use multiple measures that were developed as a part of the district's policy and plan for assessing students' work in the arts.
A12. Information to improve teaching and learning: District committees review examples of students' work and performances in the arts at various grade levels to identify optimal teaching strategies.	**B12. Information to improve teaching and learning:** The district uses baseline formal and informal assessments in two or more of the arts disciplines to refine and to implement its arts curriculum and instruction.	**C12. Information to improve teaching and learning:** Teachers and administrators continually review data gathered from assessments of students' work to refocus and to revise standards-based arts curricula in all arts disciplines, kindergarten through grade twelve.
A13. Performance and portfolio: The creative products of students' work in the arts are seen as an integral part of the assessment process.	**B13. Performance and portfolio:** Teachers provide students with opportunities to demonstrate their progress toward standards through carefully designed portfolio activities and performance activities in two or more of the arts.	**C13. Performance and portfolio:** Students at all levels in all arts disciplines maintain portfolios of their work and their performances for which consistent scoring guides have been designed.
A14. Embedded strategies: District arts committees understand the need for arts assessment strategies that are embedded in standards-based curricula.	**B14. Embedded strategies:** Embedded student assessment strategies are an instructional component of two or more arts disciplines across grade levels.	**C14. Embedded strategies:** Teachers at all grade levels in all four arts disciplines embed assessment strategies in their curricula on a regular basis.

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Arts Education Program Implementation Continuum–Continued

	Foundation	Building	Best practices
4. Professional development	**A15. Long-range plan:** A district-wide needs assessment is being administered to develop a professional development plan in arts education for classroom teachers, artists, arts specialists, and administrators.	**B15. Long-range plan:** A defined, long-term professional development plan that is based on assessed needs is created for all four arts disciplines. The plan is being implemented in selected disciplines.	**C15. Long-range plan:** A districtwide, long-range, comprehensive professional development plan is well established and ongoing for all four arts disciplines. The plan is reviewed and evaluated annually, and it is integrated into other professional development activities.
	A16. Knowledge base: The district recognizes the need for a professional development program in arts education that provides training based on an understanding of the framework and standards and that uses a variety of strategies and activities.	**B16. Knowledge base:** The districtwide professional development program is based on the framework, arts standards, and standards in other subject areas. The program incorporates strategies to include all educators.	**C16. Knowledge base:** Professional development is provided for all kindergarten-through-grade-twelve educators, administrators, teachers, specialists, and artists to ensure the implementation of discrete and integrated instruction in all four arts disciplines.
	A17. Professional development resources: The district begins identifying resources for professional development in all four arts disciplines.	**B17. Professional development resources:** The district provides funds annually for continued internal and external professional development in one or more of the arts disciplines.	**C17. Professional development resources:** Funds and release time are provided to ensure personal and professional growth through educators' participation in conferences, workshops, and institutes in all four arts disciplines.
	A18. Collaborations: Plans for professional development opportunities extend to all persons who participate in arts instruction, such as generalist teachers, art specialist teachers, artists, and parents.	**B18. Collaborations:** Specialist teachers and visiting artists who teach are regarded as members of the school team and are provided with opportunities to share their expertise with the entire staff.	**C18. Collaborations:** Teachers, specialist teachers, and visiting artists who teach have time to work in partnership with each other to share best instructional practices.
5. Program administration and personnel	**A19. Policy:** The school board considers the arts to be an integral part of the curriculum.	**B19. Policy:** The school board and all members of the administration serve as advocates for arts education.	**C19. Policy:** The school board has adopted and supports a clearly articulated arts education policy.
	A20. Staff: A district plan is established for staffing a comprehensive arts education program.	**B20. Staff:** Personnel are identified and provide arts instruction in the schools in a minimum of two of the arts disciplines.	**C20. Staff:** Qualified personnel in all four arts disciplines provide comprehensive, standards-based arts instruction.
	A21. Leadership: Leadership roles at the district and at the school site are defined for the implementation of a standards-based curriculum, for program development, and for evaluation.	**B21. Leadership:** An identified district arts coordinator or administrator clearly articulates the goals and the objectives of the arts education program and establishes a collegial relationship with administrative staff, teachers, and personnel.	**C21. Leadership:** Designated administrators in the arts disciplines provide leadership, a vision of the future, and planning capabilities. They oversee implementation of the arts education program in all district schools

Note: For the purposes of assigning a score to a criterion, you may use the following scale: 4 = fully implemented, exemplary accomplishment; 3 = implemented and operational; 2 = introduced, evidence of progress but not fully operational; 1 = not attempted or at the beginning level of development or implementation; 0 = not applicable

Arts Education Program Implementation Continuum–Continued

	Foundation	Building	Best practices
6. Partnerships and collaborations	**A22. Outside agencies:** The district identifies as potential partners in implementing arts education programs local, regional, state, and national resources, including institutions of higher education, arts agencies, and the business community.	**B22. Outside agencies:** Working relationships with local, regional, state, and national resources for arts education are established through the coordination of specific personnel.	**C22. Outside agencies:** Strong relationships with outside agencies are developed and maintained to optimally implement arts education programs.
	A23. Partnerships: The district establishes a plan for implementing partnerships to provide arts education experiences.	**B23. Partnerships:** Partnerships are established to provide a variety of resources that will support arts education programs.	**C23. Partnerships:** Partnerships support arts education programs that are coordinated, in-depth, and comprehensive.
	A24. School organizations: The district and organizations that support schools (e.g., PTAs, foundations, booster clubs, and site councils) are made aware of the needs and the issues of the arts education program.	**B24. School organizations:** The district and organizations that support the arts in schools actively contribute to the implementation of comprehensive arts programs in all four arts disciplines.	**C24. School organizations:** A coordinated and articulated relationship exists between the district and the organizations that support schools to meet the ongoing needs of arts education programs.
7. Funding	**A25. Budget:** The need for an effective visual and performing arts budget is recognized.	**B25. Budget:** Appropriate funds are allocated to implement a basic arts education program in two or more arts disciplines at each school site.	**C25. Budget:** An annual budget funds a comprehensive, sequential visual and performing arts program in all four arts disciplines at each school site.
	A26. Stability: An assessment of funding needs has been conducted to use as the basis for making budget decisions.	**B26. Stability:** Based on an assessment of funding needs, district funds and school site funds are provided to support the arts program in two or more arts disciplines.	**C26. Stability:** The assessment of funding needs is reviewed and revised annually. Funds are provided to fully support the arts programs in each of the arts disciplines and to provide for program growth.
	A27. Partnerships: Potential funding sources are identified.	**B27. Partnerships:** Partnerships are established with one or more local, regional, state, or national resources for ongoing funding of special projects and grants.	**C27. Partnerships:** Partnerships are developed and maintained to provide a variety of long-term and short-term funding resources.
	A28. Oversight: Budget oversight mechanisms at the district level and at the school site level are being developed for the distribution and the monitoring of funds for arts programs.	**B28. Oversight:** Funding resources are monitored at the district level and at the school site level to provide for program implementation in two or more of the arts disciplines	**C28. Oversight:** Funding resources and budget oversight mechanisms for all four arts disciplines are coordinated at the district level and at the school site level.

Note: For the purposes of assigning a score to a criterion, you may use the following scale: 4 = fully implemented, exemplary accomplishment; 3 = implemented and operational; 2 = introduced, evidence of progress but not fully operational; 1 = not attempted or at the beginning level of development or implementation; 0 = not applicable

Arts Education Program Implementation Continuum–Continued

	Foundation	Building	Best practices
8. Resources and facilities	**A29. Facilities, storage, and safety:** Facilities, storage space, and student safety have been identified as essential to the success of the arts program.	**B29. Facilities, storage, and safety:** School facilities, storage space, and equipment are provided and maintained for two or more arts disciplines.	**C29. Facilities, storage, and safety:** All school sites have facilities and storage space that are specifically designed and maintained to guarantee full implementation of an arts education program in a safe environment. Such facilities include dedicated space for arts instruction in all four arts disciplines (e.g., wooden floors for dance, risers for choirs, stages for theatre, and vented kilns for the visual arts).
	A30. Equipment and materials: The equipment and materials that are needed to support a basic arts program have been identified and prioritized.	**B30. Equipment and materials:** Arts-related equipment and materials are provided to all school sites to support instruction in most of the four arts disciplines.	**C30. Equipment and materials:** High-quality, arts-related equipment and materials are provided at all school sites for all four art forms and are systematically inventoried for replacement, repair, and upgrading.
	A31. Outside resources: Local, regional, state, and national resources for arts-related facilities, maintenance service, and technical services have been investigated.	**B31. Outside resources:** A strategic plan is in place that connects administrators, teachers, and students to resources and arts facilities in the community, region, state, and nation.	**C31. Outside resources**: All schools in the district use local, regional, state, and national resources and facilities to create an exemplary arts program.
9. Program evaluation	**A32. Evaluation tools:** Evaluation is identified as a necessary component of arts education program development and improvement.	**B32. Evaluation tools:** Students, staff, and community members participate in a variety of internal and external evaluations that provide qualitative and quantitative data for program implementation and improvement.	**C32. Evaluation tools:** Evaluation data drive long-term planning efforts to refine and to expand a comprehensive arts education program

Note: For the purposes of assigning a score to a criterion, you may use the following scale: 4 = fully implemented, exemplary accomplishment; 3 = implemented and operational; 2 = introduced, evidence of progress but not fully operational; 1 = not attempted or at the beginning level of development or implementation; 0 = not applicable

The Continuum Grid

School district: _____

Instructions: Make extra copies of the grid so you can use it many times. Work from left to right across the matrix from the Foundation column to the Best Practices column. Place a check beside each item or assign a score to the item by using the following scale:

4 = Fully implemented, exemplary accomplishment
3 = Implemented and operational
2 = Introduced, evidence of progress but not fully operational
1 = Not attempted or at the beginning level of development or implementation
0 = Not applicable

	Foundation					Building					Best practices				
	4	3	2	1	0	4	3	2	1	0	4	3	2	1	0
1. Standards-based curriculum															
Framework															
Standards process															
Sequential curriculum															
Integration															
2. Instruction and methodology															
Student's progress and outcomes															
Equal access and inclusion															
Variety of methodology															
Quality instruction															
Support resources															
3. Student assessment															
Approaches															
Formal assessment															
Information to improve teaching and learning															
Performance and portfolio															
Embedded strategies															
4. Professional development															
Long-range plan															
Knowledge base															
Professional development resources															
Collaborations															
5. Program administration and personnel															
Policy															
Staff															
Leadership															
6. Partnerships and collaborations															
Outside agencies															
Partnerships															
School organizations															
7. Funding															
Budget															
Stability															
Partnerships															
Oversight															
8. Resources and facilities															
Facilities, storage, and safety															
Equipment and materials															
Outside resources															
9. Program evaluation															
Evaluation tools															

CHAPTER 5

Writing the Arts Education Report

WRITING THE ARTS EDUCATION REPORT

As you have progressed through this self-study process, much has probably been revealed about the quality of the visual and performing arts program in your district. You may have learned that your district has a firm foundation and is ready to begin building a comprehensive arts education program. Perhaps your district already has an arts education program and is prepared to move toward meeting more of the criteria in the Best Practices category. In any case, once you have used the *Arts Education Program Toolkit* to gather the necessary data, it is time to make the findings public in an arts education report.

This section of the toolkit contains a format for communicating the findings of your district arts team and a sample of an arts education report. The format of the report was developed from models that the M.A.P. Network received from the Sustainable Funding for School Arts and Music Task Force; the City and County of San Francisco; and the California Association of County Superintendents of Schools.

Arts Education Report Description

The arts education report makes explicit the current status of the implementation of an arts program and the elements that remain to be completed. The report sets the stage for developing a long-range plan and provides information to members of the school board, the district superintendent, and city government officials as they plan for the future of arts education in schools.

The arts education report should be divided into seven distinct sections:

I. An executive summary
II. A report of the current status of the arts education program in the district
III. A sample description of the current school district funds
IV. A sample description of current funds and services from the community
V. A sample description of total current funds
VI. A discussion of the areas in programming and funding that need improvement
VII. A discussion of additional resources that are required to implement a comprehensive program

I. Executive summary

The executive summary of the report contains a synopsis of the highlights and the major findings from the self-study. The summary should be brief and to the point and may include information about the following areas:

- The current status of the arts education program in the district (Information about this topic comes from the program quality indicators.)
- The program areas that need improvement (Information about this topic comes from the program quality indicators, the Arts Education Program Questionnaire, the Arts Education Program Inventory, and the Arts Education Program Implementation Continuum.)
- The need for funds
- A proposal for funding the arts

II. Current status of the arts education program in the district

A more detailed report on the current status of the arts education program follows the executive summary. This section may contain specific information about the availability of the programs in each arts discipline at each school in the district. This section should also provide detailed information about the results of the Arts Education Program Questionnaire, the Arts Education Program Inventory, and the Arts Education Program Implementation Continuum.

III., IV., and V. Funds that come from the school district and other sources

In providing information about current sources of funds, it is important to list all sources, such as the district General Fund, categorical funds from state or federal programs, grants, and donations from community organizations and school support groups (booster clubs). Do not forget to mention in-kind services that are provided by sources from inside and from outside the district. Include the estimated value of these services in the report.

To provide an accurate picture, you should cite only the original source of funds for any aspect of the arts program. For example, the PTA may donate $20,000 to the arts program. The $20,000 may pay for an artists-in-residence program that is provided through the local arts council. The local arts council may appear to have donated the $20,000, but the funds actually came from the PTA.

A chart that summarizes the sources of funds and the types of programs that the funds support assists the reader in perceiving the scope of the current visual and performing arts program. The chart can provide information about the category funded, the fund amount, who provides the funds, and the grade levels that receive the funds. The chart may also include explanatory notes if needed. At the bottom of the chart, the total amount of funds received from specific sources should be itemized, such as the total amount of funds received from the district, the local government, and the community. This list should be followed by a grand total for the entire program.

You may also wish to describe in greater detail the contributions made by community organizations, state agencies, and national organizations to the district arts program. Your description may include the following sources of funds:

- Local arts funders
 - Foundations
 - Corporations
 - Individual donors
- Local arts providers
- The California Arts Council
- The National Endowment for the Arts
- Local arts commissions
- Booster clubs
- The PTA
- Other sources

VI. Areas in programming and funding that need improvement

The next step in the report is to discuss the areas of need in the district arts program. This information will be based on the information gathered from the toolkit forms. It is important to be as specific as possible. Specificity will assist in determining the levels of funds that are needed to support new program additions.

VII. Additional resources that are required to implement a comprehensive program

The final step in preparing the report is to discuss the additional resources that are required to fund the goal of implementing a comprehensive, sequential program of instruction in the visual and performing arts for all students. The format for this section of the report may be a chart form that is similar to the form used to list the current funds for the arts program.

Sample Arts Education Report

The following sample arts education report provides an example of the kind of report that can be developed from the data collected on the self-study forms. The report might include the sections listed below. This report serves only as an example and represents a large urban school district. Each school district's report will be unique and tailored to the needs of the district.

Sample table of contents

I. Executive summary
II. Current status of the arts education program
III. Current school district funds
IV. Current funds and services from the community
V. Total current funds
VI. Areas that need improvement
VII. Proposal for additional resources and funds

I. Sample executive summary

The following findings summarize the significant features of the local arts education program. The findings are based on the work of the district arts team and the data it gathered by using the *Arts Program Education Toolkit.*

Current status of the arts education program

The school district provides a highly regarded instrumental music program for students in grades four through twelve. Additionally, the district offers visual arts programs taught by certified teachers in the middle schools and high schools. The district also has two high school theatre programs and one dance teacher who instructs two periods of dance at the high school level. However, the district lacks funds to provide a high-quality, standards-based visual and performing arts program for all students in all four arts disciplines. The district does not have access to enough teachers, supplies, musical instruments, artists-in-residence, or field trips for its 100 schools and 31,000 students.

The areas that need improvement

None of the district's elementary schools employs teachers of the visual arts. There are no music teachers for pupils in kindergarten through grade three. Music and the visual arts are not taught at every middle school. Music is not offered at every high school. Some high schools and middle schools do not have enough teachers to offer instruction in dance, music, theatre, and the visual arts. No line item exists in the district budget for art supplies and materials. A sequential, standards-based curriculum has not been developed. Professional development is provided for elementary teachers but not for middle school teachers or high school teachers.

The need for funds

District schools need an additional $2.25 million to hire teachers, to purchase teaching materials and musical instruments, to fund artists-in-residence programs, to develop a curriculum, to

offer professional development, and to develop grant writing capacity. These additional funds would allow elementary schools to share teachers of the visual arts and music; to employ teachers of music, drama, and dance for middle schools and high schools; to expand artists-in-residence programs; and to purchase instruments and supplies.

The following list outlines the areas that need funding and the amounts required:

- To provide 30 elementary schools with six art teachers—$390,000
- To add six elementary music teachers who will serve 30 schools and pupils in kindergarten through grade three—$390,000
- To provide 30 elementary schools with four dance teachers or theatre teachers—$260,000
- To add seven middle school teachers: two music teachers, two visual arts teachers, three dance teachers or theater teachers—$420,000
- To add four high school teachers: one dance teacher, two music teachers, one visual arts teacher—$240,000
- To purchase elementary, middle, and high school teaching materials—$170,000
- To develop a standards-based curriculum—$85,000
- To purchase musical instruments and to repair them—$90,000
- To add an artists-in-residence program to middle schools and to high schools—$150,000
- To fund a grant writer's position—$20,000
- To provide teachers at the middle school level and high school level with professional development opportunities—$30,000
- To continue the current kindergarten-through-grade-twelve arts program—$1.74 million

A proposal for funding the arts

A total of approximately $1.74 million currently funds the district's visual and performing arts program, or about $56 per child. Of this amount, the district provides about $1.3 million, and the city government and the community provide about $440,000.

The district arts team recommends increasing the funding level for the program to at least $129 per child, including a yearly increase of about 5 percent for program expansion and improvement. In the first year, this increase would require additional funds of approximately $2.25 million, which would bring the funding level for the arts education program to a total of $3.99 million.

II. Sample description of the current status of the arts education program

Implementation area	Elementary school	Middle school	High school
1. Standards-based curriculum	The curriculum is not aligned to state standards.	The curriculum is not aligned to state standards.	The curriculum is not aligned to state standards.
2. Instruction and methodology	Teachers teach songs and arts and crafts.	Some teachers use a variety of instructional methodologies.	Some teachers use a variety of instructional methodologies.
3. Student assessment	Teachers independently grade students in music and the visual arts.	Teachers independently grade students in music and the visual arts.	Teachers grade students; some teachers use portfolios in the visual arts classes.
4. Professional development	Training for classroom teachers is offered by nonprofit organizations and foundations.	No training is provided by the district.	No training is provided by the district.
5. Program administration and personnel			
Dance teachers	None exist.	The number of dance teachers is insufficient.	The number of dance teachers is insufficient.
Music teachers	Because the district lacks music teachers, music instruction is offered once a week only to students in the fourth and fifth grades for 30 minutes to 40 minutes a week.	The number of music teachers should be increased to provide music instruction at one middle school that has no program.	The number of music teachers is insufficient.
Theatre teachers	None exist.	The number of theatre teachers is insufficient.	The number of theatre teachers is insufficient.
Visual arts teachers	None exist.	The number of visual arts teachers should be increased to provide instruction at all middle schools.	The number of visual arts teachers is sufficient.

II. Sample description of the current status of the arts education program–Continued

Implementation area	Elementary school	Middle school	High school
6. Partnerships and collaborations			
Artists-in-residence	The artists-in-residence program is provided through city funds.	No artists-in-residence programs exist.	No artists-in-residence programs exist.
7. Funding	See sections III, IV, and V of this report.	See sections III, IV, and V of this report.	See sections III, IV, and V of this report.
8. Resources and facilities			
Textbooks	The availability of music textbooks is limited. No textbooks in the visual arts exist.	Replacement textbooks in music and the visual arts are needed. No textbooks in dance or theatre arts exist.	Textbooks are needed for advanced placement courses in music and in the visual arts.
Supplies	No funds have been earmarked for visual arts supplies.	No funds have been earmarked for visual arts supplies.	No funds have been earmarked for visual arts supplies.
Instruments	Most students in grades four and five must rent their instruments.	An insufficient number of instruments exist for students in the music program.	Most instruments are 40 years to 50 years old. No funds exist to repair or to replace them.
9. Program evaluation	No formal process for evaluating the program exists.	No formal process for evaluating the program exists.	No formal process for evaluating the program exists.

III. Sample description of the current school district funds

Quality arts education must be built on consistent, well-planned, sequential learning experiences. Sporadic experiences have limited value. The school district budget lacks critical funds for dance, music, theatre, and the visual arts to provide a consistent learning experience for all students. Some startling facts are noted below:

Elementary school, kindergarten through grade six:

- Some elementary schools do not offer instruction in dance or theatre.
- No professional development in the visual and performing arts is available for classroom teachers.
- No visual arts specialists are available to provide elementary instruction.
- No funds to purchase materials in the visual arts are available for pupils in kindergarten through grade six.
- The district does not fund a classroom music program for pupils in kindergarten through grade three.

Middle school, grade seven through grade eight:

- Only one middle school in the district offers instruction in dance or theatre.
- An instrumental music program is available at only three middle schools.
- No funds have been allocated to purchase visual arts materials.
- Only limited funds exist for artist residencies.

High school, grade nine through grade twelve:

- No dance teachers instruct at the high school level.
- No budget exists for repair or replacement of musical instruments.
- Most visual and performing arts programs are funded through donations.
- Facilities are limited for visual arts classes.

IV. Sample description of current funds and services from the community

The community provides several arts programs for students in the school district. These programs include short-term and long-term artist residencies and field trips that allow students to attend professional performances and exhibitions. Foundations, corporations, and individual donors fund special projects; events at some schools; and the work of private, nonprofit arts education services.

The PTA and other parents' groups support arts education. Parents contribute funds for arts programs at some elementary schools, middle schools, and high schools. Last year, contributed funds from parents totaled an estimated $20,000.

V. Sample description of total current funds

This chart outlines the current allocation of funds for the district's visual and performing arts education program, kindergarten through grade twelve.

	Teachers	Teaching materials	Musical instruments	Artists-in-residence programs, arts festivals, and field trips	Oversight and professional development	Funding totals
Elementary school	**$390,000 for total elementary arts teachers** No funds for visual arts teachers, theatre teachers, or dance teachers $390,000 for six music teachers for 30 elementary schools (funded by local government funds) (The Instrumental/Vocal Program is provided only for pupils in grades four through six. No vocal or instrumental music programs exist for pupils in kindergarten through grade three.)	**$0 for total materials and supplies** No funds earmarked specifically for materials and supplies (e.g., art supplies, sheet music, scripts, CDs)	**$0 for total repair and new instruments** No funds earmarked specifically for repair or replacement of musical instruments	**$75,000 for total artists-in-residence programs, arts festivals, and field trips** $60,000 for elementary artists-in-residence programs, supplies for artists programs, and field trips (funded by donations and grants) $15,000 for the Youth Arts Festival (funded by the PTA)	**$150,000 for total oversight and professional development—kindergarten through grade twelve** $95,000 for one arts administrator and one special projects coordinator $55,000 for staff development for kindergarten-through-grade-six classroom teachers	**$615,000**
Middle school	**$560,000 for total middle school arts teachers** No dance teachers, three music teachers, two theatre teachers, four visual arts teachers for 4,000 students at two middle schools. Programs not offered for all students.	**$0 for total materials and supplies** No funds earmarked specifically for materials and supplies (e.g., art supplies, sheet music, scripts, CDs)	**$2,500 for total repair and new instruments** Funded by the booster club	**$2,500 for total artists-in-residence programs, arts festivals, and field trips** $2,500 for the Youth Arts Festival (funded by the PTA)		**$565,000**
High school	**$560,000 for total high school arts teachers** One dance teacher, three music teachers, two theatre teachers, three visual arts teachers for 5,000 students at one high school. Programs not offered for all students.	**$0 for total materials and supplies** No funds earmarked specifically for materials and supplies (e.g., art supplies, sheet music, scripts, CDs)	**$5,000 for total repair and new instruments** Funded by the booster club	**$2,500 for total artists-in-residence programs, arts festivals, and field trips** $2,500 for the Youth Arts Festival (funded by the PTA)		**$567,500**
District funds	$1,120,000	$0	$0	$0	$150,000	$1,270,000
Government funds	390,000	0	0	0	0	390,000
Community funds	0	0	7,500 (booster club)	80,000 (PTA, donations, and grants)	0	87,500
Total funds	**$1,510,000**	**$0**	**$7,500**	**$80,000**	**$150,000**	**$1,747,500**

VI. Sample description of areas that need improvement

The schools in the district require immediate attention for the following improvements:

- Art supplies in the elementary schools, middle schools, and high schools
- Visual and performing arts teachers in the elementary schools and middle schools
- Musical instruments and vocal instruction in elementary schools and middle schools
- Drama and dance programs in the middle schools and high schools
- Artists-in-residence programs in elementary schools and middle schools
- Grant writing and ongoing planning capacity to generate sustainable funds so that students receive consistent, sequential arts education opportunities

VII. Sample proposal for additional resources and funds

Additional funds should be allocated to support the district's arts education program as indicated in the following chart:

	Teachers	Teaching materials and curriculum	Musical instruments	Artists-in-residence programs, arts festivals, and field trips	Oversight and professional development	Funding totals
Elementary school	**Proposed additional funds: $1,040,000 for total elementary arts teachers** $390,000 to add six visual arts teachers for 30 schools $390,000 to add six classroom music teachers for 30 schools $260,000 to add two dance teachers and two theatre teachers for 30 schools **Current funds: $390,000**	**Proposed additional funds: $105,000 for total supplies and curriculum** $80,000 for supplies (e.g., art supplies, sheet music, scripts, CDs) $25,000 to develop a standards-based curriculum **Current funds: $0**	**Proposed additional funds: $30,000 for total repair and new instruments** ($1,000 per school for 30 schools) **Current funds: $0**	**Proposed additional funds: $0** Continue funding at existing level. **Current funds: $75,000**	**Proposed additional funds: $20,000 for a kindergarten-through-grade-twelve grant-writing and fund-raising position to support the expanded programs** **Current funds: $150,000**	**Proposed: $1,195,000** **Current: $615,000**
Middle school	**Proposed additional funds: $420,000 for total middle school arts teachers:** two dance teachers, two music teachers, one theatre teacher, and two visual arts teachers **Current funds: $560,000**	**Proposed additional funds: $65,000 for total supplies and curriculum** $40,000 for supplies $25,000 to develop a standards-based curriculum **Current funds: $0**	**Proposed additional funds: $20,000 for total repair and new istruments** **Current funds: $2,500**	**Proposed additional funds: $75,000 for total artists-in-residence programs, arts festivals, and field trips** **Current funds: $2,500**	**Proposed additional funds: $20,000 for professional development** **Current funds: $0**	**Proposed: $600,000** **Current: $565,000**
High school	**Proposed additional funds: $240,000 for total high school arts teachers:** one dance teacher, two music teachers, and one visual arts teacher **Current funds: $560,000**	**Proposed additional funds: $85,000 for total supplies and curriculum** $50,000 for supplies $35,000 to develop a standards-based curriculum **Current funds: $0**	**Proposed additional funds: $40,000 for total repair and new instruments** **Current funds: $5,000**	**Proposed additional funds: $75,000 for total artists-in-residence programs, arts festivals, and field trips** **Current funds: $2,500**	**Proposed additional funds: $10,000 for professional development** **Current funds: $0**	**Proposed: $450,000** **Current: $567,500**
Additional funds needed	$1,700,000	$255,000	$90,000	$150,000	$50,000	$2,245,000
Current funds	1,510,000	0	7,500	80,000	150,000	1,747,500
Total funds	**$3,210,000**	**$255,000**	**$97,500**	**$230,000**	**$200,000**	**$3,992,500**

CHAPTER 6

Taking the Next Steps

TAKING THE NEXT STEPS

Creating an action plan is a multistep process. The process involves writing goals, implementing tasks, understanding budget implications, identifying persons responsible for accomplishing a task, and creating a time frame. The process also requires group participation and research from the *Arts Education Program Toolkit.* A blank template that may be used to develop an action plan and an example of an action plan that has already been written are available in this section of the toolkit.

Elements of an Action Plan

An action plan typically includes information that attempts to answer the following questions:

Goals: What do we want?

Developing goals is a practical and useful way to guide a dynamic arts education program. Goals may be organized to reflect the focus areas on the Arts Education Program Implementation Continuum. A written goal:

- Is optimistic and positive
- Demands action and involvement
- Is written in simple language
- Is relevant
- Fits within the scope, the focus, and the role of the organization
- Is attainable and observable
- Considers realistic time and money constraints
- Allows time for fulfillment
- Is measurable

Implementation tasks: How will we achieve our goals?

Implementation tasks outline which actions should be taken to achieve a goal. They clarify which materials and resources will be needed.

Budget implications: How is the task funded?

Budget implications explain from which sources funds will come. This section of the action plan may also include how much the task will cost.

Persons responsible: Who will complete the task?

The names of the persons responsible for completing the task are listed. This section of the plan may include persons at the school level and district level as well as community arts organizations and artists.

Time frame: What is the schedule?

The time frame indicates when a task will begin and when it will be completed.

Mission Statement

A mission statement provides focus and helps in communicating, educating, planning, and evaluating the goals and purposes of an organization. Although the responsibility for writing a mission statement for an arts education program often falls to the district arts team, the statement will be more effective if it is not prepared in a vacuum. Ample

opportunity for review, discussion, and comment from many members of the school district and community should be provided during the development of the mission statement so that its meaning and values are shared by all persons involved in the district arts education program. A mission statement should:

- Serve as a communication tool both inside and outside the school district. The members of the school district who develop and review the mission statement communicate their individual visions and ideas. Through discussion, those visions and ideas are merged into a common direction for the school district's arts education program.
- Educate the public and potential employees of the school district to the kinds of arts education programs and activities that can be expected from the school district.
- Be used as a planning tool by the school district. The mission statement is a broad statement of purpose allowing a wide range of options to be considered in achieving the group's vision. It can stimulate creative thought and action toward change and growth. It also provides a target to which long-range goals for the arts education program can be directed.
- Act as an evaluation tool. Decisions, actions, and activities of the school district should be measured against the vision of the arts education program as expressed in the mission statement.

An effective mission statement for an arts education program should include information about the following items:

1. The nature of the school district and the purpose that the arts education program serves; the definition of a model arts education program; the role that the program plays in the lives of students, in education, and in the community. Collect as many ideas as you can and use them to help define your vision of an arts education program. Include everybody whose perception of your work matters.
2. The values and beliefs that guide the activities of the persons who administer the arts education program. Assess the value of a model arts program. Use the information collected in the *Arts Education Program Toolkit.* Poll the stakeholders of arts education programming whose opinions you value. Note their comments about the benefits of and ideals behind a model arts education program.
3. The direction that the district arts team wants to go. Determine whether the district arts team is most dedicated to program improvement, students' achievement, arts education, or another goal.

To be effective, the mission statement is a brief and concise statement. Because it is short, everyone is better able to remember it and can more easily incorporate its values and vision into his or her daily activities and plans. Give the mission statement high visibility. Post it in the district offices and schools and give it to community arts organizations so that people can see it every day and be reminded of the significance of their work. A sample mission statement follows:

Sample

Mission Statement

★ The school district and the community will develop, promote, and implement a comprehensive, standards-based visual and performing arts education program that is available to all students in all grades.

★ The school district recognizes that education in the arts makes unique and vital contributions to the cognitive development of students and is committed to providing a comprehensive standards-based arts education program for all students.

Arts Education Action Plan Template

District: _____ **Date:** _____

Goals	Implementation task	Preliminary budget implications	Persons responsible	Time frame

Sample Arts Education Action Plan

District: Cedar Unified School District — **Phase 1: September 2001 to June 2002** — **Date: June 2001**

	Goals	Implementation task	Preliminary budget implications	Persons responsible	Time frame
1. Standards-based curriculum	Build instruction in the arts* on a standards-based curriculum in all four arts disciplines.	Involve classroom teachers, arts teachers, and The California Arts Project (TCAP) in developing a comprehensive kindergarten-through-grade-twelve curriculum for dance, music, theatre, and the visual arts that is aligned to the district and state arts content standards. Begin with the prekindergarten-through-grade-six curriculum.	District funds $40,000 State grant funds $25,000	Curriculum director, district arts coordinator, arts teachers, classroom teachers, and TCAP trainers	Complete prekindergarten-through-grade-six curriculum by June. Begin developing the grades-seven-through-twelve curriculum thereafter.
2. Instruction and methodology	Improve the quality of instruction in the visual and performing arts.	Contract with The California Arts Project to provide professional development in the arts, literacy, and standards-based arts instruction. Continue to work with the district professional development unit for inclusion in special projects and new teacher training.	For TCAP services $15,000–$25,000 No cost for district professional development	Assistant superintendent, principals, professional development department at the district and county, and TCAP	Begin working in January with TCAP, then follow with ongoing activities.
3. Student assessment	Develop models of assessment for use at the elementary school, middle school, and high school levels.	Convene an assessment task force. Write prototype models for selected response, constructed response, and performance assessments for grades five, eight, and eleven. Pilot prototype assessment.	State grant funds $25,000	Assistant superintendent, principals, district arts coordinators, assessment experts, arts teachers, and classroom teachers	Form a committee in September and begin monthly meetings to develop prototypes by the following June. Begin the pilot in the following year.
4. Professional development	Provide visual and performing arts in-service training for kindergarten-through-grade-twelve arts* teachers and kindergarten-through-grade-six classroom teachers in new areas that offer career opportunities.	Provide professional development for visual and performing arts teachers (kindergarten through grade twelve) and classroom teachers (kindergarten through grade six) in the following areas: • New technology – computer graphics – video animation – software programs for music theory • Arts curricula and in-depth subject-matter training • Methods for integrating and correlating the arts to other subjects • Career units • Visiting artist workshops for arts teachers of students in grades seven through twelve Contact local businesses and universities to gain training in the use of new technologies. Research conferences and courses related to these topics.	Based on services $30,000	Assistant superintendent, principals, and the professional development department at the district and county	Announce professional development opportunities in September and begin trainings in October.

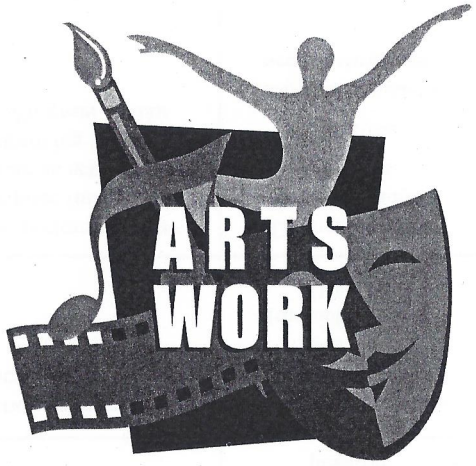
* The term *arts*, as used in this document, refers to dance, music, theatre, and the visual arts.

Sample Arts Education Action Plan–Continued

	Goals	Implementation task	Preliminary budget implications	Persons responsible	Time frame
5. Program administration and personnel	Provide adequate administrative and clerical resources for all the arts programs.	Hire a full-time arts program specialist in the visual arts as a counterpart to the existing position in the performing arts. Hire a full-time person to provide the arts program specialists with clerical support.	District funds $100,000 for a program specialist $40,000 for a clerical position	Assistant superintendent	Complete hiring by October.
6. Partnerships and collaborations	Provide greater public awareness of the arts in the schools by participating in partnership activities.	Apply for a Local Arts Education Partnership Grant with the local arts agency.	Local Arts Education Partnership Grant $40,000 (district match = $10,000)	Arts program specialists, district arts team, local arts agency, and community partners	Begin writing the grant application in September. The application is due the following March.
7. Funding	Make human and financial resources available to support visual and performing arts programs at the elementary school, middle school, and high school levels so that the arts education programs can be more effective.	Continue all district visual and performing arts programs and events with adequate financial support. Assess needs and create an action plan to determine the next steps in improving the program. Use the *Arts Education Program Toolkit.*	District General Funds to continue programs $2 million $2,000 to conduct a needs assessment	Superintendent, principals, district coordinators, and arts teachers	Continue the ongoing programming. Begin the needs assessment in September.
8. Resources and facilities	Provide adequate material resources for all arts classes.	Develop a long-range plan to increase allocations for arts supplies and equipment repair and replacement: • Repair kilns, musical instruments, pianos, and stage equipment. • Replace musical instruments, equipment for arts classes, stage sets, and production equipment. • Purchase equipment carts for traveling music teachers and art teachers, acoustical shells, portable staging, and kilns. • Replace consumable supplies. • Purchase dance and movement recordings, books, and so forth.	District funds (details will be provided in forthcoming plan)	District arts team, principals, and teachers	Develop the plan by February.

Sample Arts Education Action Plan–Continued

	Goals	Implementation task	Preliminary budget implications	Persons responsible	Time frame
9. Program evaluation	Evaluate the arts education program on an ongoing basis.	Provide a summary report on the implementation of the arts education program based on the assessment of needs and efforts to improve the program.	District funds $2,000 to develop a summary report	District program evaluation director, district arts coordinator, and the district arts team	Complete the evaluation process by June.



CHAPTER 7

Continuing the Process



CONTINUING THE PROCESS

Once the long-range plan to implement or to improve a district's arts education program is in process, the district arts team may make some revisions to the plan. Teachers, students, parents, and administrators may have offered comments about the new or improved arts education program that the team should consider. The next stage of the plan will be easier to implement than the initial stages because the district arts team has gained experience and has seen first-hand that the arts really count in the total education of all students.

A review of the implementation of the plan will make evident the strategies that are effective, the elements that are still needed, and the additional steps that may revitalize the arts education program. The district arts team can use this information to monitor the progress of the plan's implementation. The team should also keep the superintendent and the members of the district's board of education updated on its progress.

In completing a review of the plan, the members of the district arts team should consider the following questions:

- Which elements of the plan have been effective and successful?
- Is it time to conduct a second self-study using information derived from the first self-study as a baseline for comparison?
- Which factor or factors contributed to the success of the program implementation or to its improvement?
- Which ideas have not succeeded as well as expected?
- Are all elements of the initial plan as effective as hoped?
- Which elements need to be added to the plan?
- Which people and resources have been particularly effective?
- Who needs to be added to the district arts team?

As members of the district arts team evaluate both the positive and the negative aspects of the arts education program, the areas in which revisions to and expansions of the program are needed will become evident. To determine in which ways the long-range plan should be revised, team members should consider the following questions:

- Is the program sufficiently in place that a second cycle of planning has become necessary?
- Have all four arts disciplines been implemented at all grade levels for all students?
- Will expansion strengthen or dilute the current program?
- Have changing demographics in the school district created a need for changes in the arts education program?
- Does the professional development program take into consideration changing needs?
- Are new financial and human resources needed?
- Are new material resources or facilities needed?
- Is the program moving toward the Best Practices level of the continuum?

After the district arts team considers these questions, additional program goals and tasks may become evident. Members of the team may be called on to begin a follow-up self-study process. A new plan and a new implementation timeline may need to be developed. Even as the program implementation process is revised and expanded, the focus is kept on the original goal of providing a high-quality, standards-based visual and performing arts education program for all students. As stated in *Arts Work: A Call for Arts Education for All California Students* (1997, 1):

"There is common agreement that every child deserves to experience the power and beauty of the arts and the joy, creativity, and intellectual stimulation that arts education programs provide. Arts education gives students opportunities to develop their imagination and creativity and to appreciate and reflect on the artistic and cultural achievements of others. Through the arts, students learn to express what it is to be human."

APPENDIX

AN INVITATION TO JOIN

The intent of the Model Arts Program (M.A.P.) Network is to provide a forum through which schools, school districts, and other interested organizations may share information and advice on ways to provide a comprehensive, high-quality arts education program for all students. As the representative of your school, your school district, or an arts education organization that works within a school or district, you are invited to join the Model Arts Program Network.

Participants in the M.A.P. Network receive support from other member schools and districts through mentoring in the self-study process and in moving visual and performing arts education programs along the self-study toolkit continuum. In addition, network members are provided with access to current information from a variety of sources about developments in arts education. If you are interested in joining the growing number of schools and districts that value a "top-notch" arts education program for all students, please complete and mail this form to the address given below.

Model Arts Program Network Participation Form

❑ Yes, I'd like to join the M.A.P. Network.

Contact name and title:_____

School, school district, or organization:_____

Address:_____

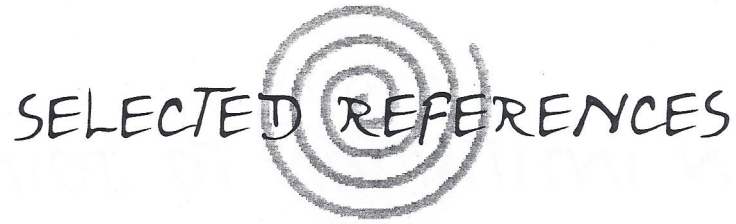
City:_____ State:_____ ZIP:_____

Phone:(_____) _____ Fax: _____

E-mail:_____

Please return this form to:

M.A.P. Network Coordinator
California Alliance for Arts Education
P.O. Box 583
San Luis Obispo, CA 93406
Phone: (805) 543-7072
Fax: (805) 543-7072
E-mail: caae@artsed411.org



Some of the references cited in this document may no longer be in print or otherwise available. The publication data were supplied by the Standards and High School Development Division. Questions about the materials should be addressed to the division at (916) 445-2652.

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